

*An Amateur
Artist in India*



Ex Libris

K.K. Venugopal

Given
to

Sybil Rhonda

AN
AMATEUR
ARTIST. . .
IN INDIA.

1930

by Sir Sidney Burrard

The Paintings by his late
wife Gertrude Haig
daughter General Charles F. Haig
late of R. Engineers



*A photograph of Lady Burrard
at the age of 30.*

AN AMATEUR ARTIST
IN INDIA

A Collection of Paintings

by

Gertrude Lady Burrard

PRODUCED BY

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P R E F A C E

LADY BURRARD'S paintings have been such a continual source of pleasure to her family that I have prepared this collection of reproductions for her children and grandchildren as a memorial of her work. The collection is sadly incomplete. She painted mostly in oils, and oil paintings are more difficult to house or to preserve than water colours. Some of her pictures were given away, some were sold at Exhibitions in India, others were damaged or lost on steamer voyages; thus it has come about that many of her oil paintings of Indian subjects are not now available for this collection.

Young artists like to sell their pictures; they regard selling as a sign of success. My wife used to say, when she was young: "Let us sell what we can. I shall have plenty of time for painting when we retire." But at the age of forty-six she became incapacitated by rheumatism, and her painting was brought to an end. Like most amateurs, she never possessed a studio nor a properly lighted room. Her portraits were either painted in her drawing-room or out-of-doors.

The photographs for this collection were mostly taken by her son-in-law, Captain Dashwood, who understands the photography of colours and to whom the task was a labour of love. The costs of printing were defrayed from the prize moneys which the artist had won at public Exhibitions.

SIDNEY BURRARD.

August, 1929.

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50. WATER COLOUR, IN THE GARDEN, DEHRA DUN, 1913.
51. WATER COLOUR OF THE HOTEL CECIL, SIMLA, 1915.

NOTES ON A FEW OF THE PAINTINGS

No. 2. This painting was the artist's first attempt out-of-doors. The subject was chosen and the painting completed without consultation. This sketch attracted the attention of Colonel George Strahan, the eminent water colour painter, to whose encouragement the young artist owed much of her subsequent success.

No. 3. This is the only picture we now possess of the artist's work of 1887, 1888, 1889. In 1888 Mrs. Burrard won her first prize at an Exhibition with an oil painting of an old "Himalayan Wood-cutter on the Hill-side," but this was sold.

No. 4. The picture of the "Gurkha Outpost" was suggested and arranged by Captain C. B. Judge, 2nd Gurkhas, who brought the models and posed them daily with kind patience. An oil painting of the Dehra Dun Bazar in strong sunlight, one of Bombay Harbour, and one of the Marble Rocks at Jubbulpore, all of 1890, were lost.

No. 8. The artist passed the Pathan when he was mending a road near a cliff. In deciding to make a picture she acquiesced too hastily in the Pathan's request that it should be done in the middle of the day. It was not till she had worked for some days that she came to realise the effects of the glare in June. The sun was almost vertically overhead. The glare affected the Pathan's eyes. The subject would have been easier in the morning or evening. Colonel Strahan watched the progress of the painting with kindly interest. When he saw how the artist was representing the red sorrel on the hillside and the haze over the distance, he said to her sympathetically: "Why, Mrs. Burrard, I have always thought that Figure painting was your forte, but I

believe it is going to be Landscape.” The artist replied : “ I don’t think I have a forte ; whether I am painting a landscape or a figure, I only paint what I see.” When in 1894 the portrait No. 16 was in progress, a friend who saw the model sitting said to the artist : “ You will find that white beard very difficult.” The artist replied : “ I don’t think that a white beard is more difficult than other things in Nature ; it tells its story, and I paint what I see.” These remarks were impressed upon my mind, for I tried for years to learn from my wife the secret of her facility both in drawing Nature’s curves and in discerning the colours of shadows and shades. She could see deeply and she remembered what she saw.

In 1892 she painted a group of Himalayan coolies, clothed in brown blankets, seated under a protruding rock. This picture was sold at Simla, and I regretted its departure. Her domestic duties put an end to her groups of figures out-of-doors, which took up too much time ; she had in future to be content with models in the verandah.

No. 11. This portrait was painted at the suggestion of Major C. B. Judge, 2nd Gurkhas. The model was restless ; he could not sit still, unless he were allowed to smoke. He complained that his medals and ribands were not being given sufficient prominence in the picture, and Major Judge rather agreed with him. The artist wished to subdue the brightness of the medals and the brilliance of the ribands ; she said that she was painting a soldier and not medals. The Subadar said that if his medals were right, nothing else mattered. Under pressure the artist did make the medals more prominent than she liked. She sent the picture to the Western India Exhibition at Poona in 1894. There were 518 paintings exhibited, and Mrs. Burrard’s portrait was awarded the highest prize of the Exhibition. The prize list was as follows :

(1) Prize offered by the Governor of Bombay for the best picture of the Exhibition, awarded to Mrs. S. G. Burrard for her portrait of the Subadar Major.

(2) Lady Harris's prize for the best water colour landscape, awarded to Captain W. J. Bythell, R.E.

(3) The Commander-in-Chief's prize for the best picture by an officer of the Army, awarded to Colonel H. H. Hart, R.E.

(4) Prize for the best Figure, awarded to Colonel R. G. Woodthorpe, R.E.

On the return of her picture from Poona Mrs. Burrard painted a replica which she gave to Major Judge. The original portrait is now at Hungerford with the artist's son, and the replica is at Ash Vale with Mrs. Lewis Hall, Major Judge's daughter. Major Judge was killed at Dargai in 1897.

Nos. 32, 33, 34. These three portraits now hang in the Office of the Survey of India in Calcutta. The photographs of these portraits for this collection were very kindly taken by the Officer in charge of Photo Litho Office.

No. 35. The silver bowl bears the following inscription :

PRESENTED TO
MRS. S. G. BURRARD

by Officers of the Survey of India as a small expression of thanks for her kindness in painting and presenting to the Department portraits of Sir George Everest, General Strahan, and Colonel Gore.

January, 1907.

This bowl remained in daily use from 1907 to 1928, and was more valued by the artist than all her prizes at public Exhibitions.

With the bowl Mrs. Burrard received the following letter from the Surveyor-General of India :

BHAMO,
UPPER BURMA,
19. 2. 07.

MY DEAR MRS. BURRARD,

For a long time past we have been wondering what we could do to express our gratitude to you for the trouble you took in painting the portraits of Sir George Everest,

General Strahan, and Colonel Gore for the Survey Office Gallery. After vainly endeavouring to get a good lot of interesting books and failing, it was decided to send you a flower bowl with a little inscription on it, and this Colonel Renny Tailyour is sending off to your husband to take home with him, and we—that is all the Officers of the Survey—hope you will like it, and that it will remind you at times of the fact that you helped so materially to make our gallery complete and that you have held your own as a portrait painter with the best.

We send with it our best wishes to you and yours, and hoping to see you back amongst us before long,

With kindest regards,

Yours very sincerely,

F. B. LONGE.

No. 37. This was one of a pair painted on account of an argument that the jungle was monotonous and colourless. The feature of this sketch is the bright and varied colouring.

No. 38. This prize picture was bought at the Simla Exhibition by the late Sir James Walker. When Lady Burrard died in 1928, Lady Walker with great kindness and generosity presented the picture to the artist's family.

No. 39. At the Exhibition at Naini Tal in 1908 Mrs. Burrard won both the first and the third prizes with the two pictures she exhibited. The prize list was as follows :

First Prize for the best picture of the Exhibition awarded to Mrs. S. G. Burrard for her oil painting of a "Poorbeah Brahmin."

Prize for the best Figure awarded to Mrs. Williamson for her portrait of "Mrs. Lawrence Gordon."

Prize for the second best Figure awarded to Mrs. S. G. Burrard for her portrait of "A Native of Garhwal."

The prize picture of the "Poorbeah Brahmin" was sold and is not available for this collection. The picture of the "Native of Garhwal" is shown as No. 39.

No. 40. When Art Exhibitions were held in India, the leading newspapers generally published critical notices of some of the pictures. Mrs. Burrard's Indian portraits were often noticed by critics, and their remarks were of interest and value. In 1908 the Art critic at Simla wrote: "Mrs. Burrard has for many years made a speciality of Indian portraits; the ease with which she has found varied and interesting subjects in her every-day surroundings has been a lesson to us. Although her portraiture is tinged with sadness, her artistic rendering is always sympathetic."

No. 41. Mrs. Burrard gave this picture to Miss Doris Mackinnon in 1909 on the occasion of the latter's wedding. When the artist died in 1928, General and Mrs. Stratford Robinson with very great kindness asked the artist's family to accept the picture back.

No. 42. This water colour is without detail, but it illustrates the artist's truth in her reading of nature. The colouring makes the foreground and hillsides look damp, and there is a general feeling of the dampness characteristic of the monsoon. Many people looking at this picture have exclaimed: "How damp Mussooree looks!"

No. 50. This painting was the last occasion on which the artist used her easel. In 1914 she became crippled with rheumatism at Calcutta, and her career as a painter ended at the age of forty-six.

No. 51. The artist was constantly impressed by the view of Faletti's Hotel Cecil at Simla as seen from the Foreign

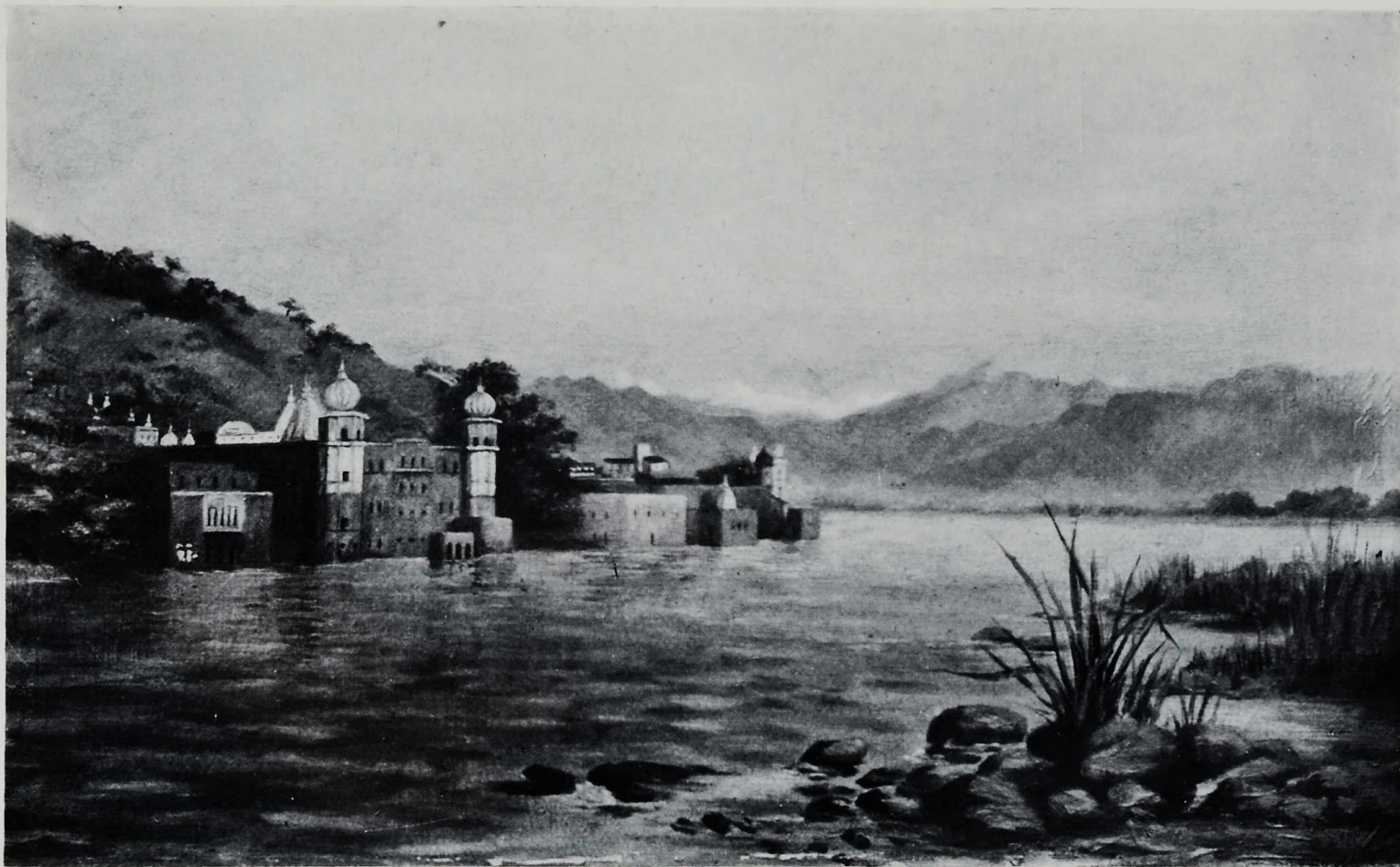
Office; it was visible from her rickshaw during the daily outing. Her artistic instincts were aroused, and she painted this picture on four afternoons in water colours from her rickshaw, handicapped by rheumatism of the hands.

S. BURRARD.



2.

Water colour of a palm-tree on the edge of a cliff in the Botanical Gardens. See note No. 2.



3.

Landscape in oils, Ganges at Hardwar, Himalayan snow peaks of Kedarnath and Badrinath on the distant left, and Nanda Devi on the right. See note No. 3.



17

G

4.

This was a preliminary study for her larger painting "Gurkha Outpost." The latter won the Figure Prize at Mussoorie Exhibition 1890, and was sold. See note No. 4,



This was a preliminary study of figures for incorporation in a larger painting, "Behind the Bungalow," with a wider background ; the final picture was sold.

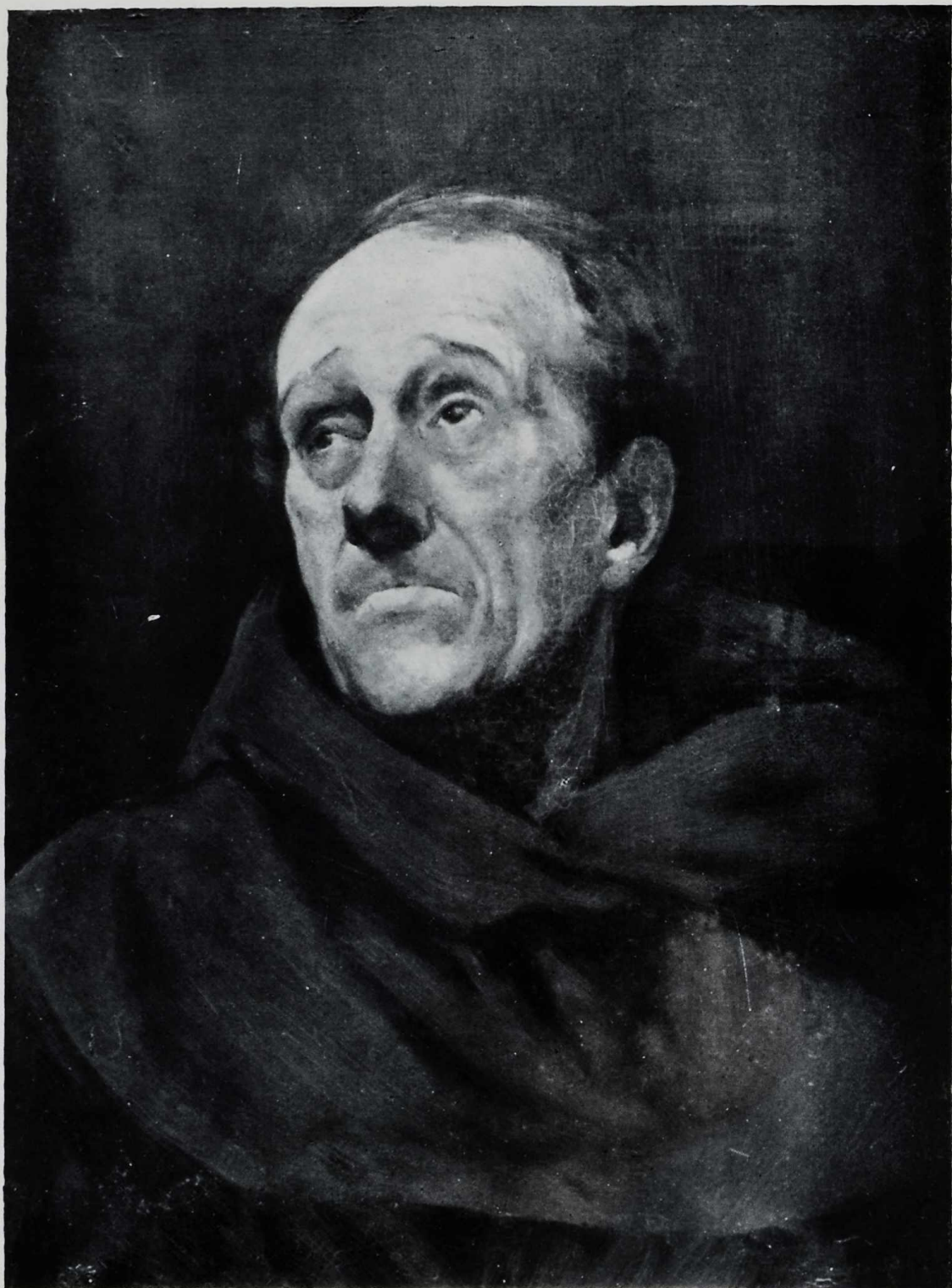
LONDON, 1891.



6.

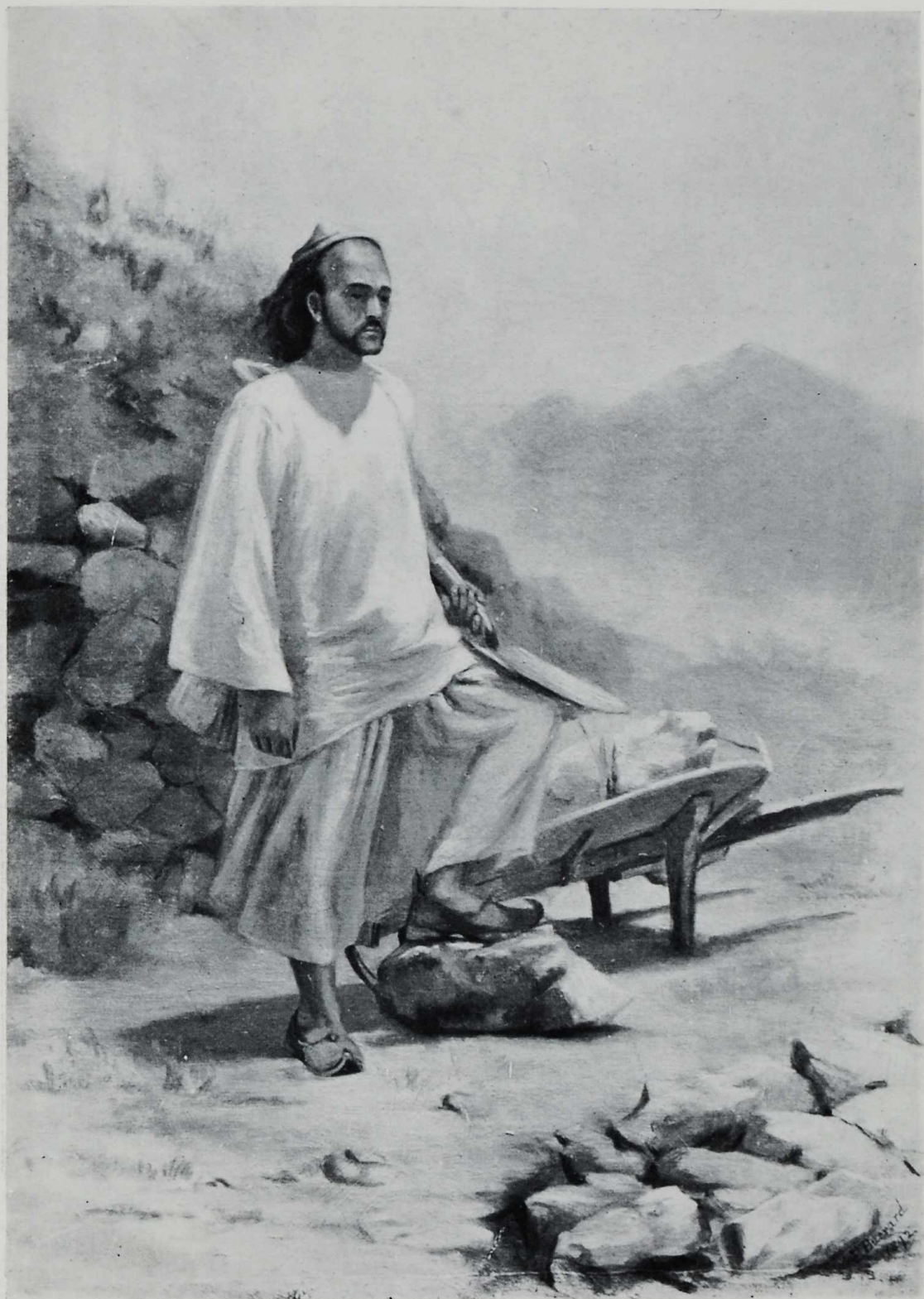
*Young girl painted in oils
from life at a class..*

LONDON, 1891.



7.

*Life-size oil portrait of a Monk,
painted from life at a class.*



8. *Oil painting (32" by 22") from life of a Pathan from Ladakh named Nazir. Painted at midday in June. The verticality of the sun can be seen from the shadow of the Pathan's head upon his chest. See note No. 8.*

MUSSOOREE, 1892.



9.

*Life-size portrait in oils of her
brother-in-law, Lieut. Charles
Burrard, Indian Army.*

MUSSOOREE, 1892.



10.

Life-size portrait in oils of Maung Pe, a chaprassee (messenger) in the Triangulation Survey party, brought from Burma by Capt. C. F. Close, R.E.



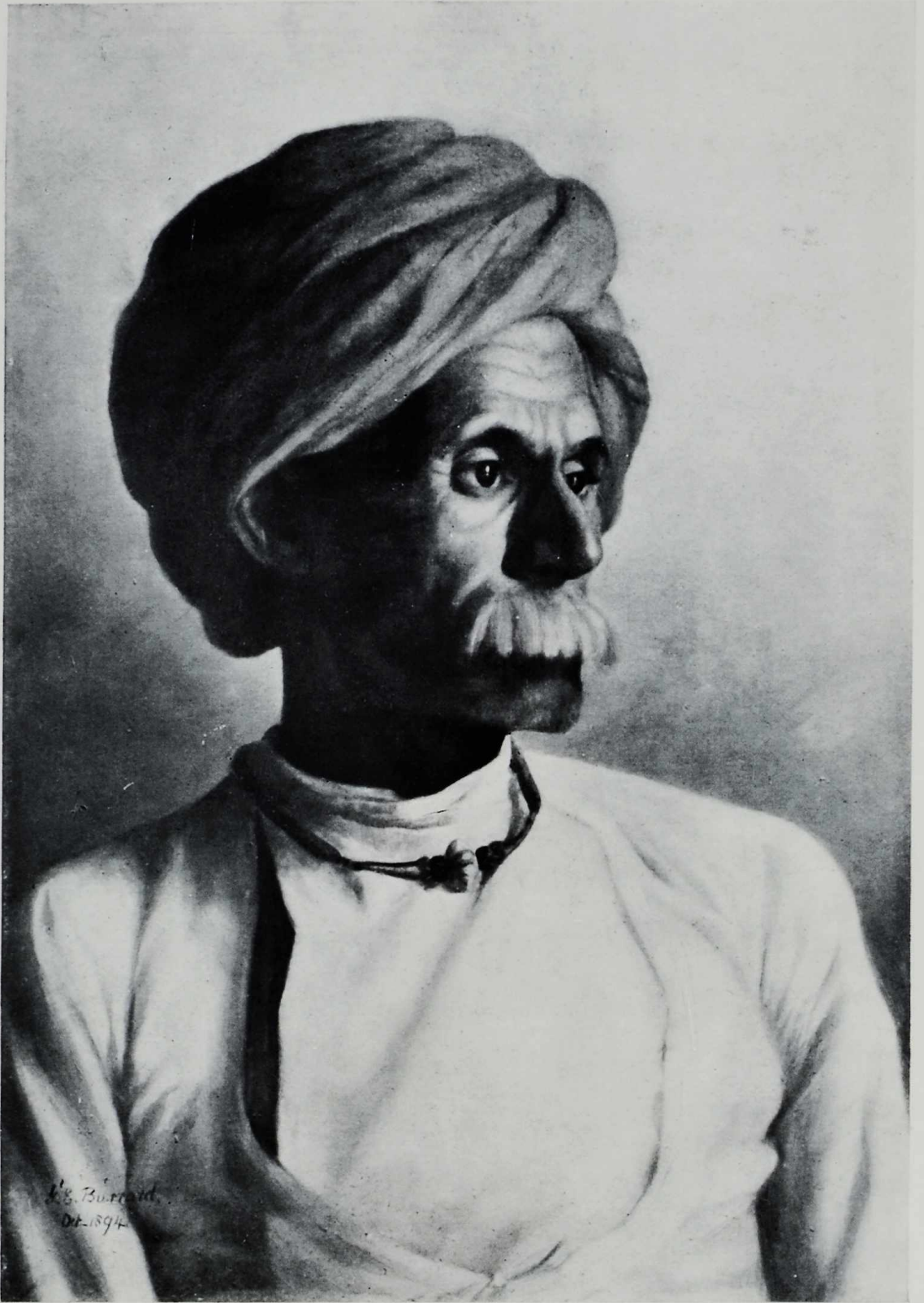
II.

Life-size portrait in oils of Jadhbir Thapa, the Subadar major of the 2nd Gurkhas. Mrs. Lewis Hall kindly lent this portrait. See note No. II.



12.

Oil painting of a Hill woman from Ladakh cooking her food (24" by 20").



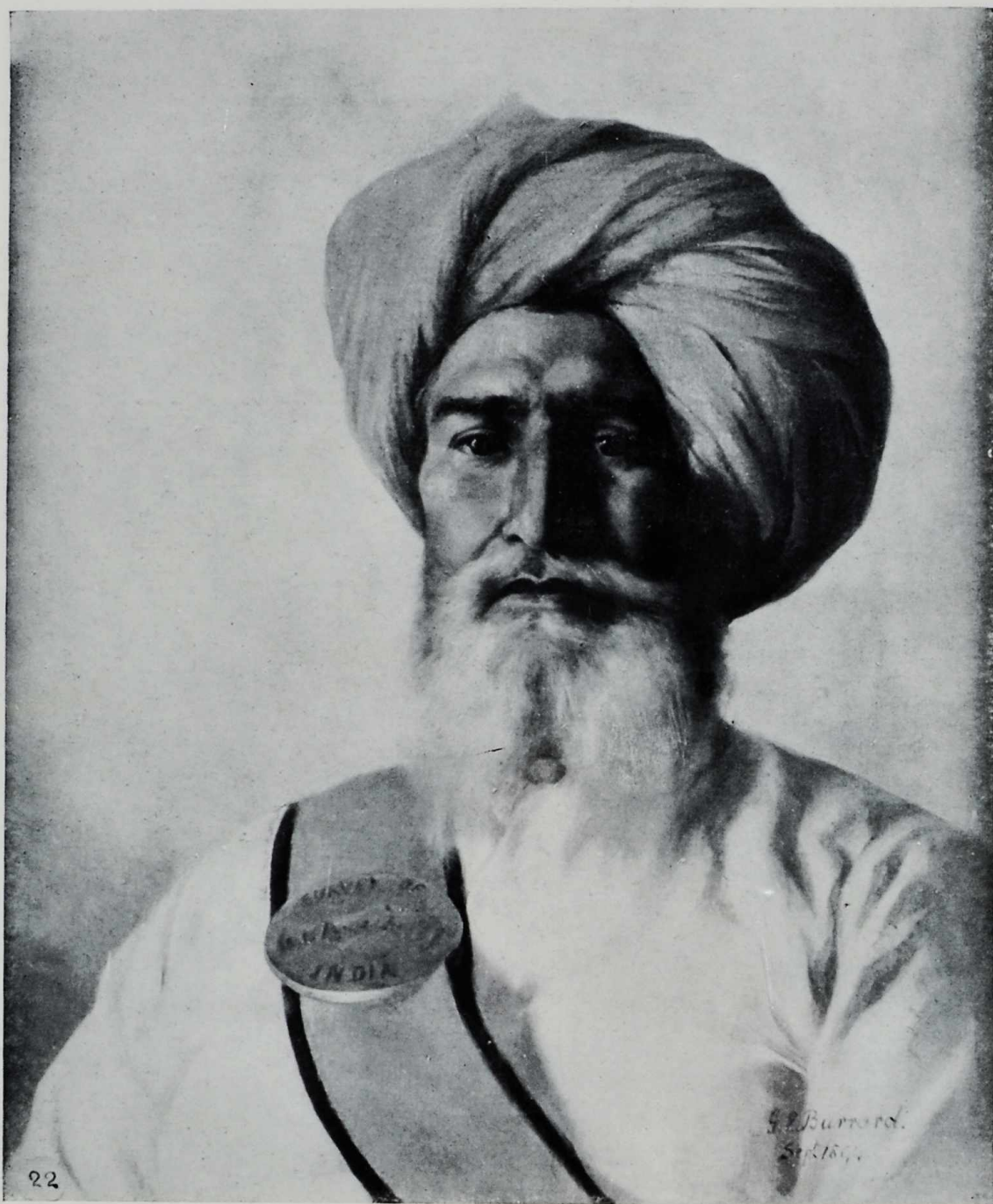
13.

Life-size portrait in oils of Gunga, a Hindu from Oudh, and a chaprassee (messenger) of No. 22 Astronomical Survey party of which Capt. S. G. Burrard was in charge.



14.

Life-size portrait in oils of Muttra Pershad, a Brahmin from Benares and a chaprassee of No. 23 Astronomical party, of which Capt. G. P. Lenox Conyngham was in charge.



15.

Life-size portrait in oils of Ganda Singh, a Sikh chaprassee of Col. Wilmer's topographical No. 14 survey party.

MUSSOOREE, NOVEMBER, 1894.



16.

Another portrait from life of Ganda Singh, the Sikh. See note No. 8.

KARACHI, 1895.



17.

*Life-size portrait in oils
of Nussiban, our ayah.*



18.

Life-size portrait in oils of a gardener. Awarded the second prize in the first class at the Surrey Art Exhibition, Guildford, 1897.

GUILDFORD, 1896.



19.

Life-size portrait in oils of a friend.



20.

Life-size portrait in oils of Kitty Reynolds, aged 113, painted in the Workhouse at Strokestown.



21.

Study in oils of Mrs. Ann Walker, the artist's grandmother, painted in the drawing-room of General Haig's house, Pitcroft.

GUILDFORD, 1897.



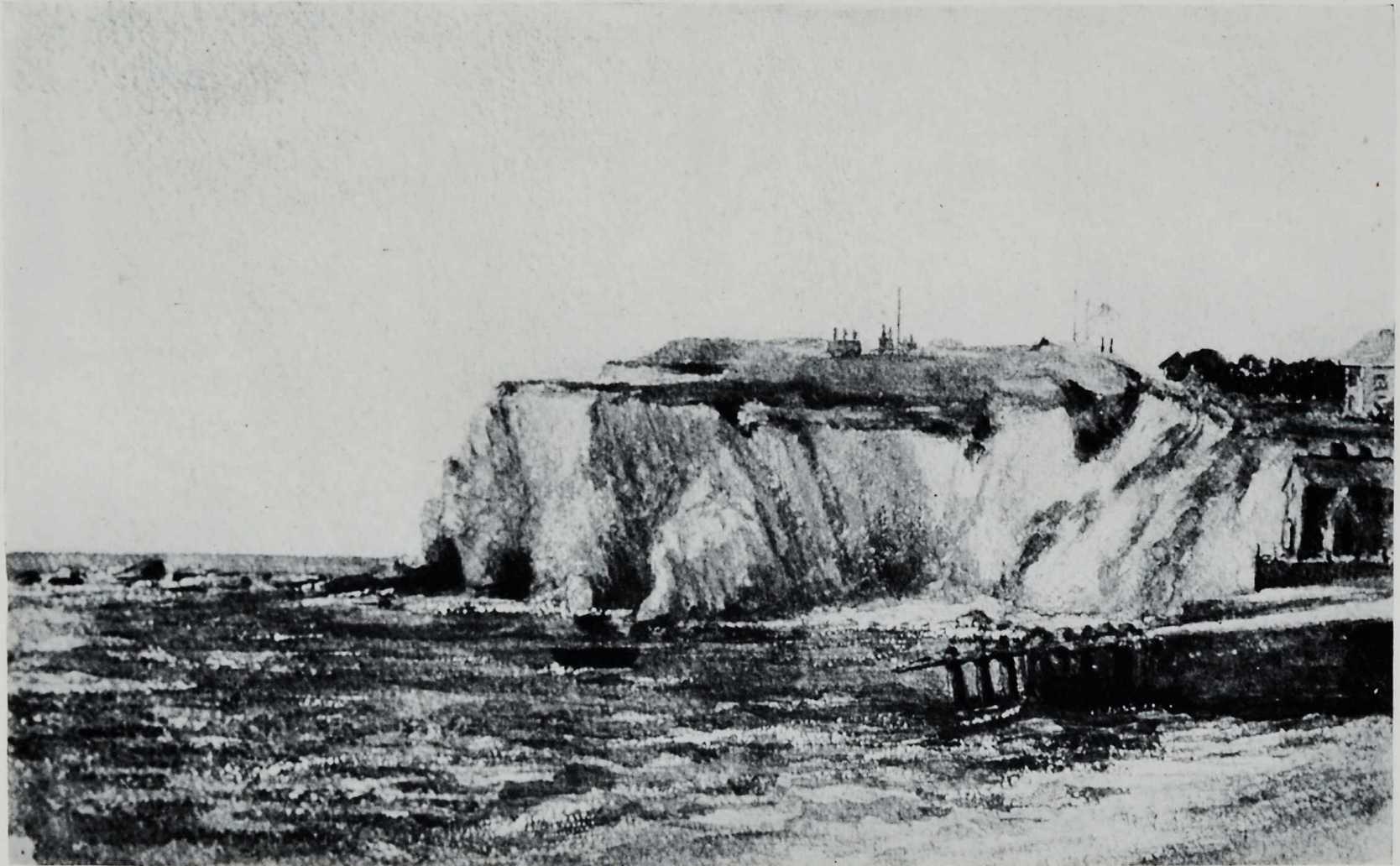
22.

*Life-size portrait in oils
of a girl in black.*

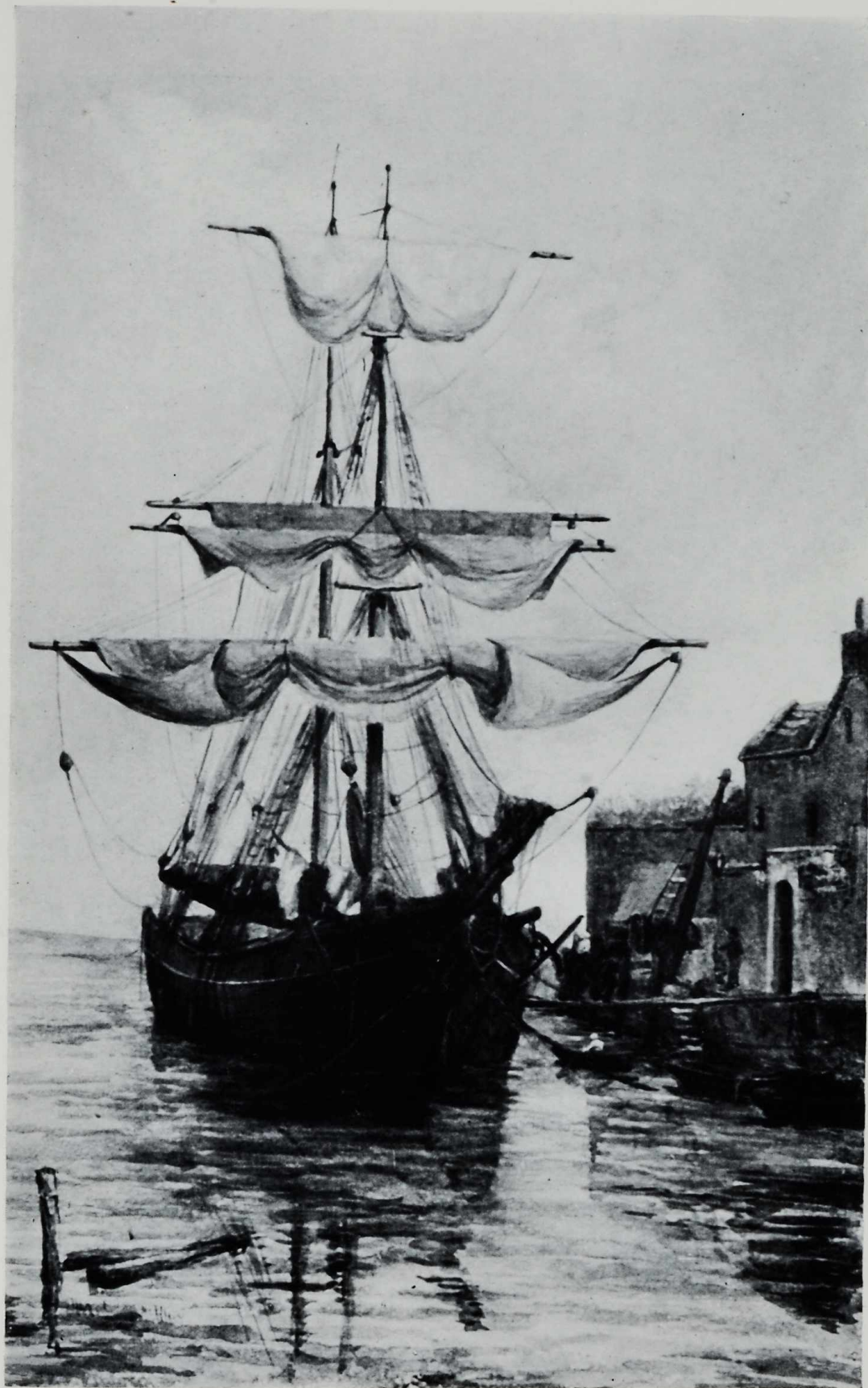


23.

Life-size portrait in oils of a girl in a cap. In the following year, 1898, Mrs. Burrard went through a course of study at the Slade School.

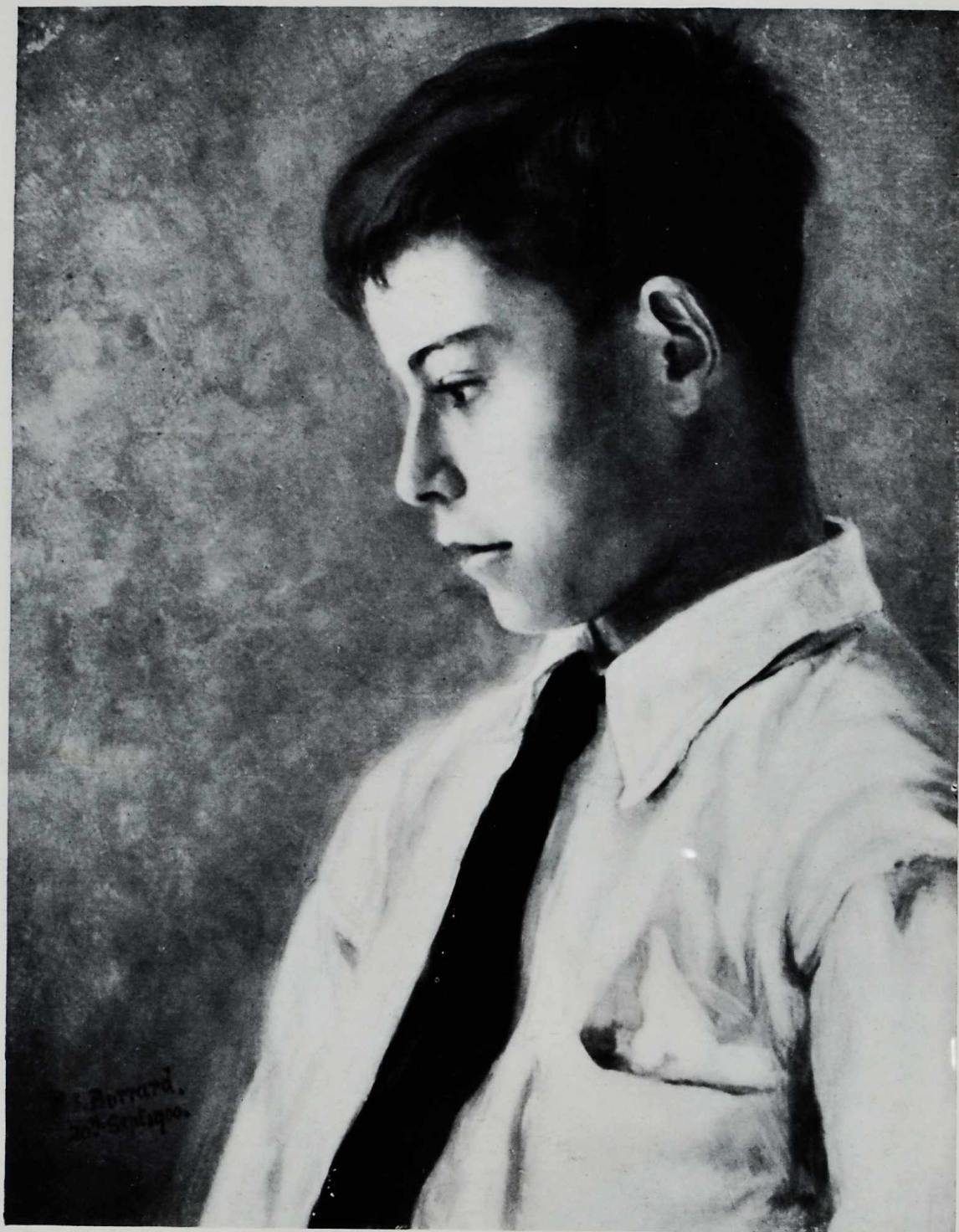






26.

Water colour sketch of Yarmouth Harbour.



27.

Life-size portrait in oils of Gerald Burrard, aged 12, by his mother.

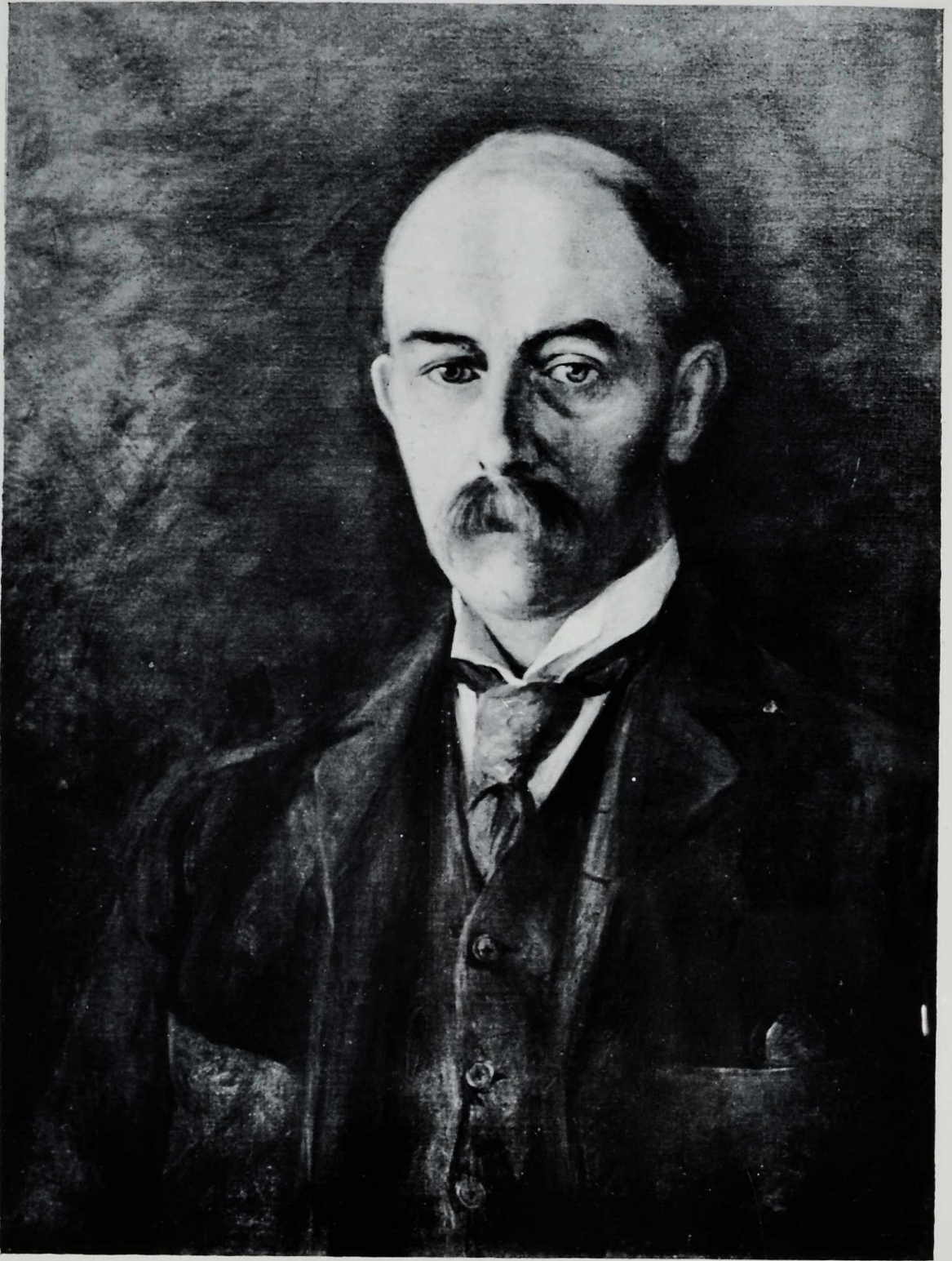
FOLKESTONE, 1900.



28.

Life-size portrait in oils of Joan Burrard, aged 6, by her mother.

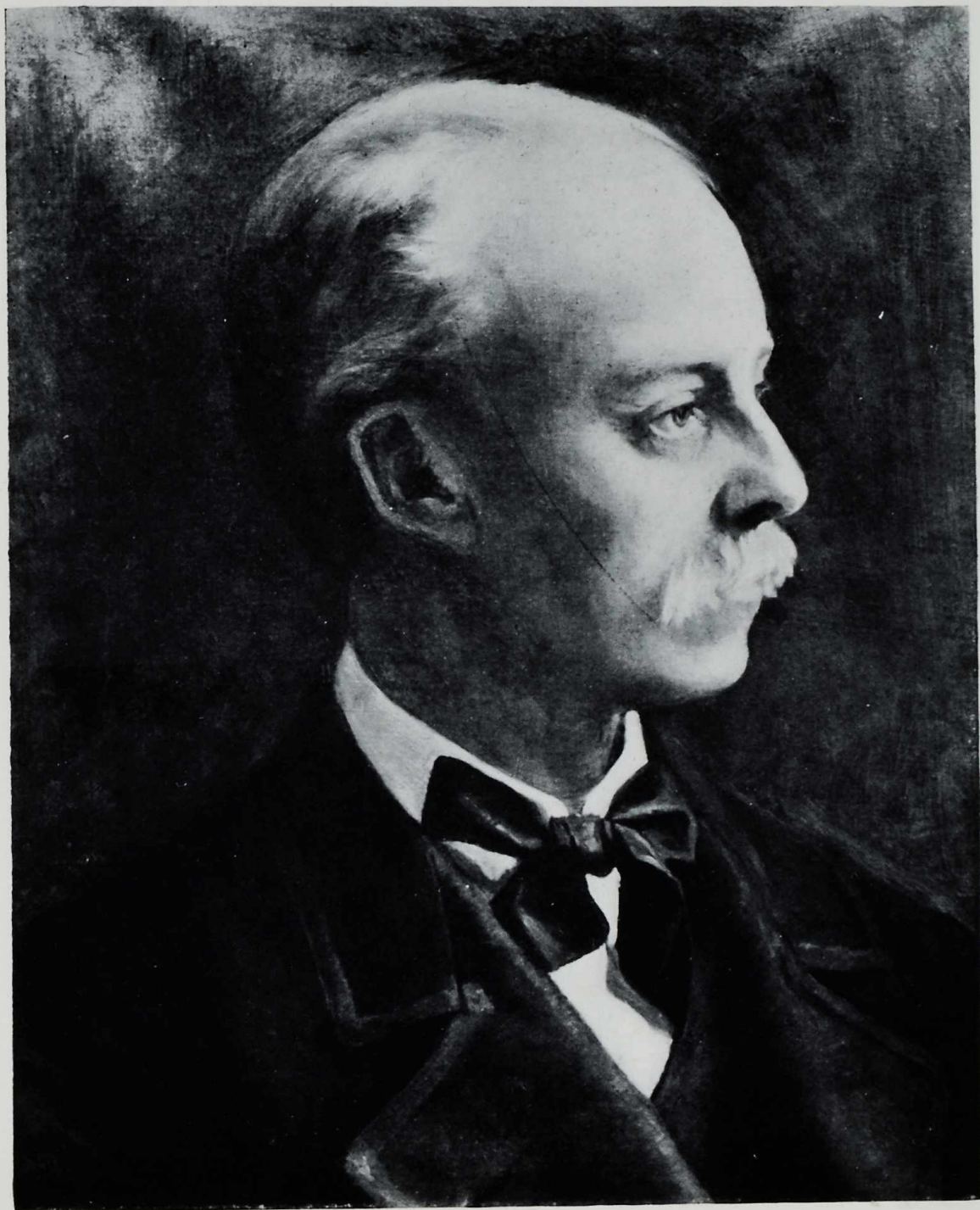
DEHRA DUN, 1901.



29.

*Life-size portrait in oils of Major
S. G. Burrard by his wife.*

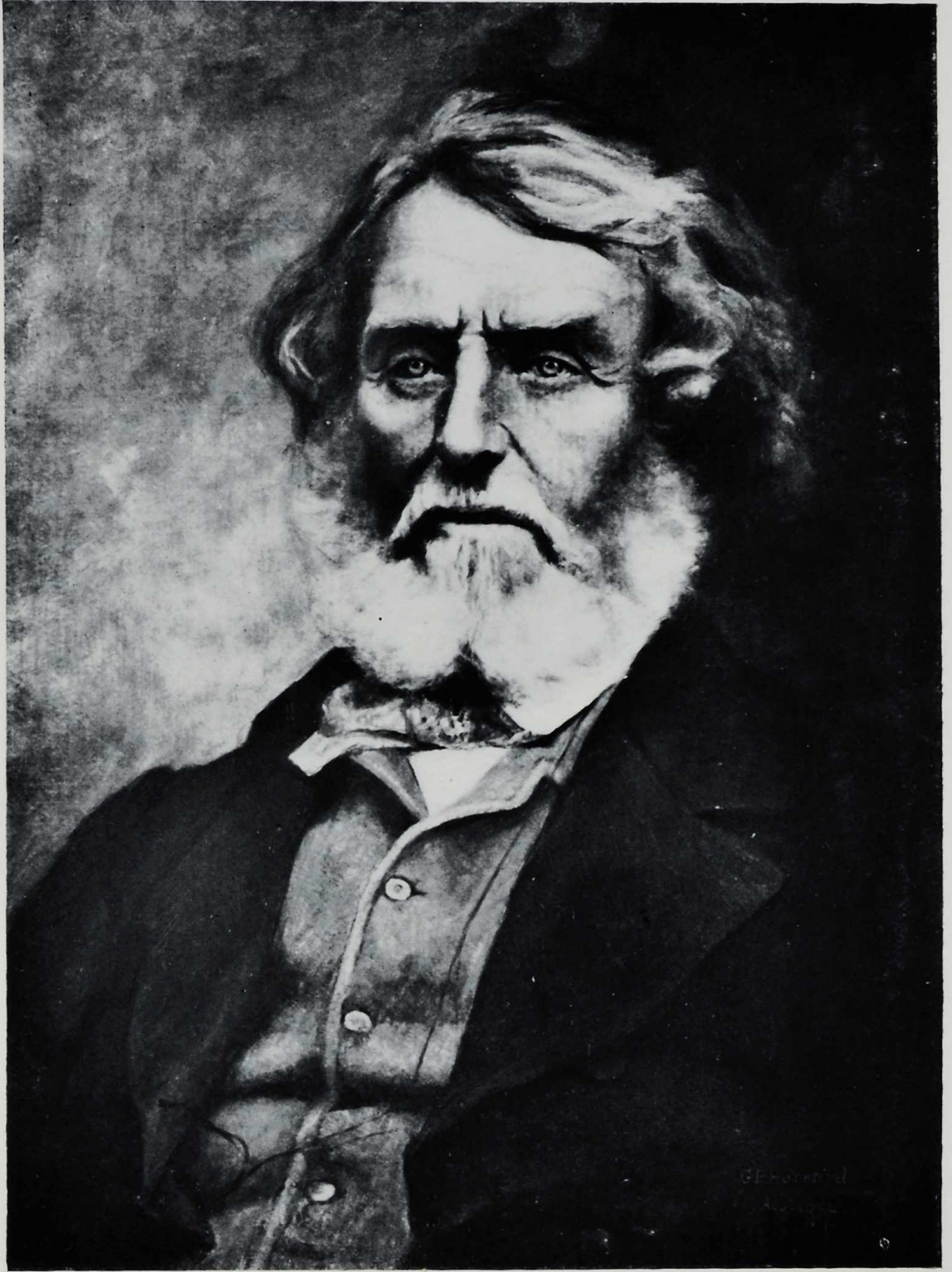
MUSSOOREE, APRIL, 1904.



30.

Life-size portrait in oils of Col. Sidney Burrard. Grenadier Guards, the artist's father-in-law. Painted from a c.-d.-v. photograph, dated 1869, colouring from memory.





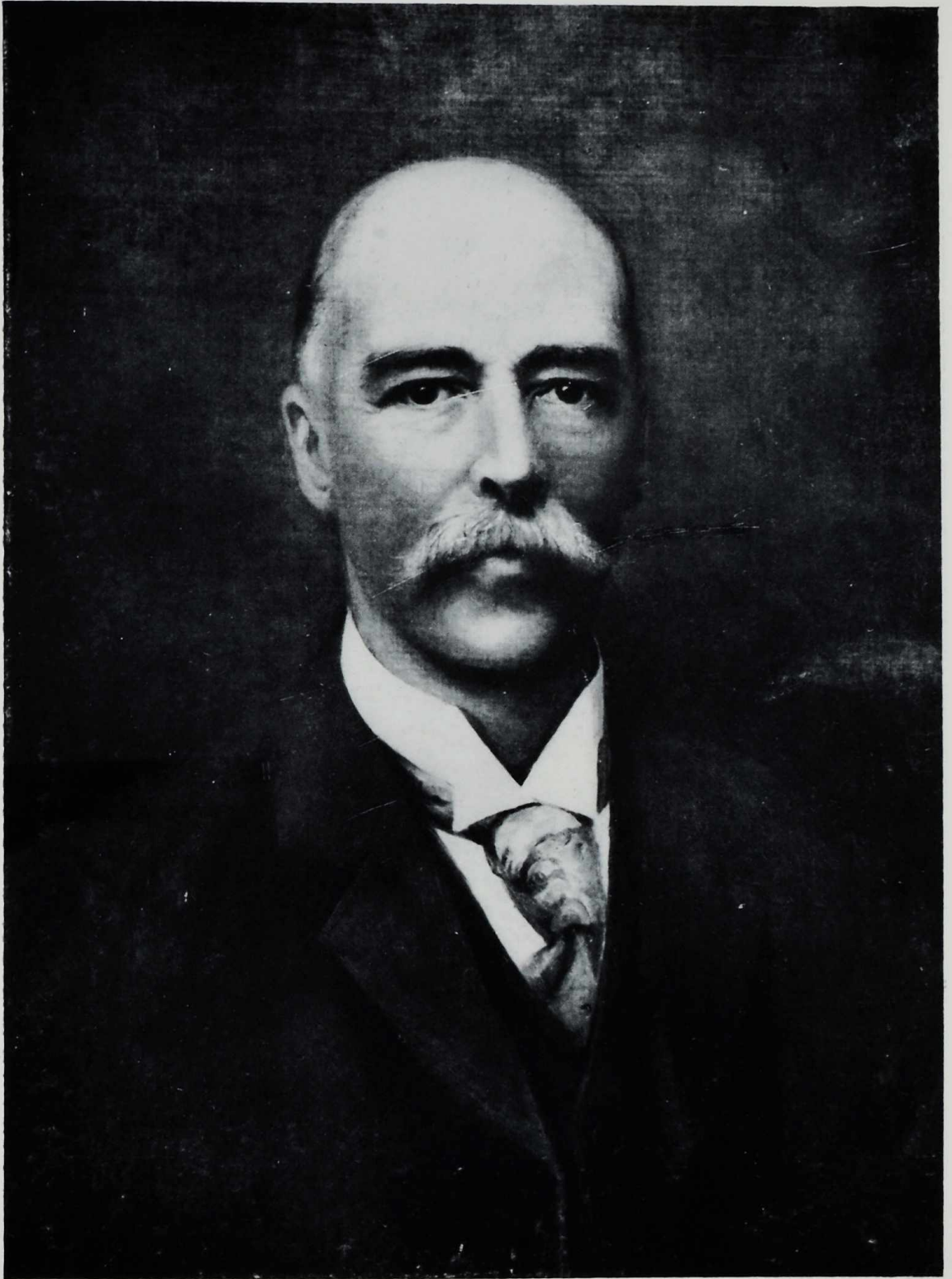
32.

Life-size portrait in oils of Sir George Everest, Surveyor-General of India 1822 to 1840. Painted from an old photograph. Picture is at Calcutta. See note No. 32.



33.

Life-size portrait in oils of Gen. Charles Strahan, Surveyor General of India 1894 to 1899. Picture is at Calcutta. See note No. 33. Painted from a photograph, colouring from memory.



34.

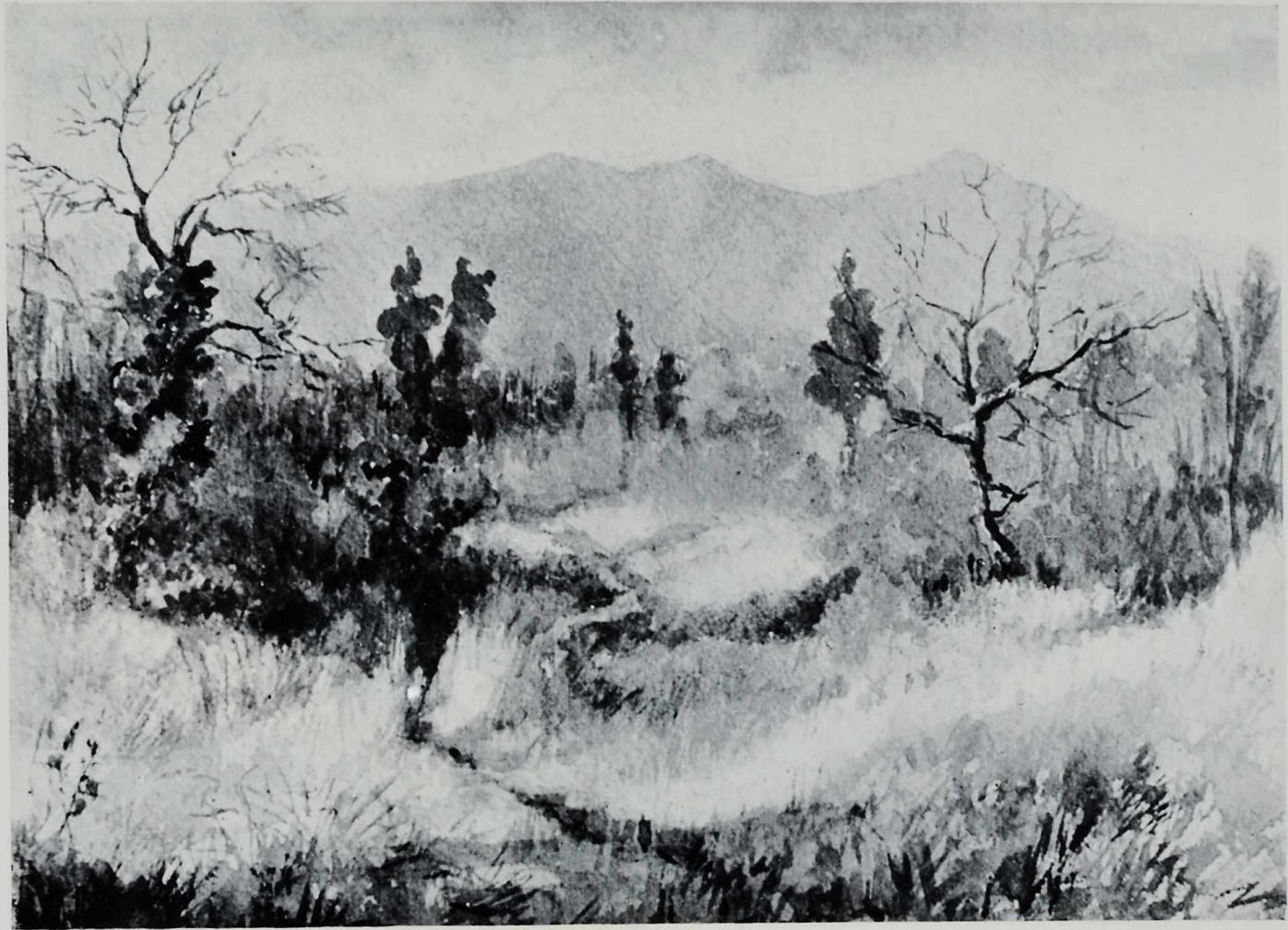
Life-size portrait in oils of Col. St. George Corbet Gore, Surveyor-General of India 1899 to 1904. Picture is at Calcutta. See note No. 34. Painted from a photograph, colouring from memory.





36.

Life-size portrait in oils of the artist's father, Gen. C. T. Haig, R.E. Painted from a photograph, colouring from memory.



50

37.

Water colour sketch in the jungle near Mr. Mackinnon's Attic Farm. The feature of the sketch is the bright varied colouring. See note No. 37.

SIMLA, 1908.



38.

Life-size portrait in oils of Hasan, our bheestie (water-carrier) at Simla. Awarded the Figure prize at Simla Art Exhibition, 1908. See note No. 38.



39.

Life-size portrait of a "Native of Garhwal" in the attitude of moving forward. Awarded a prize at the Art Exhibition, Naini Tal, 1908. See note No. 39.



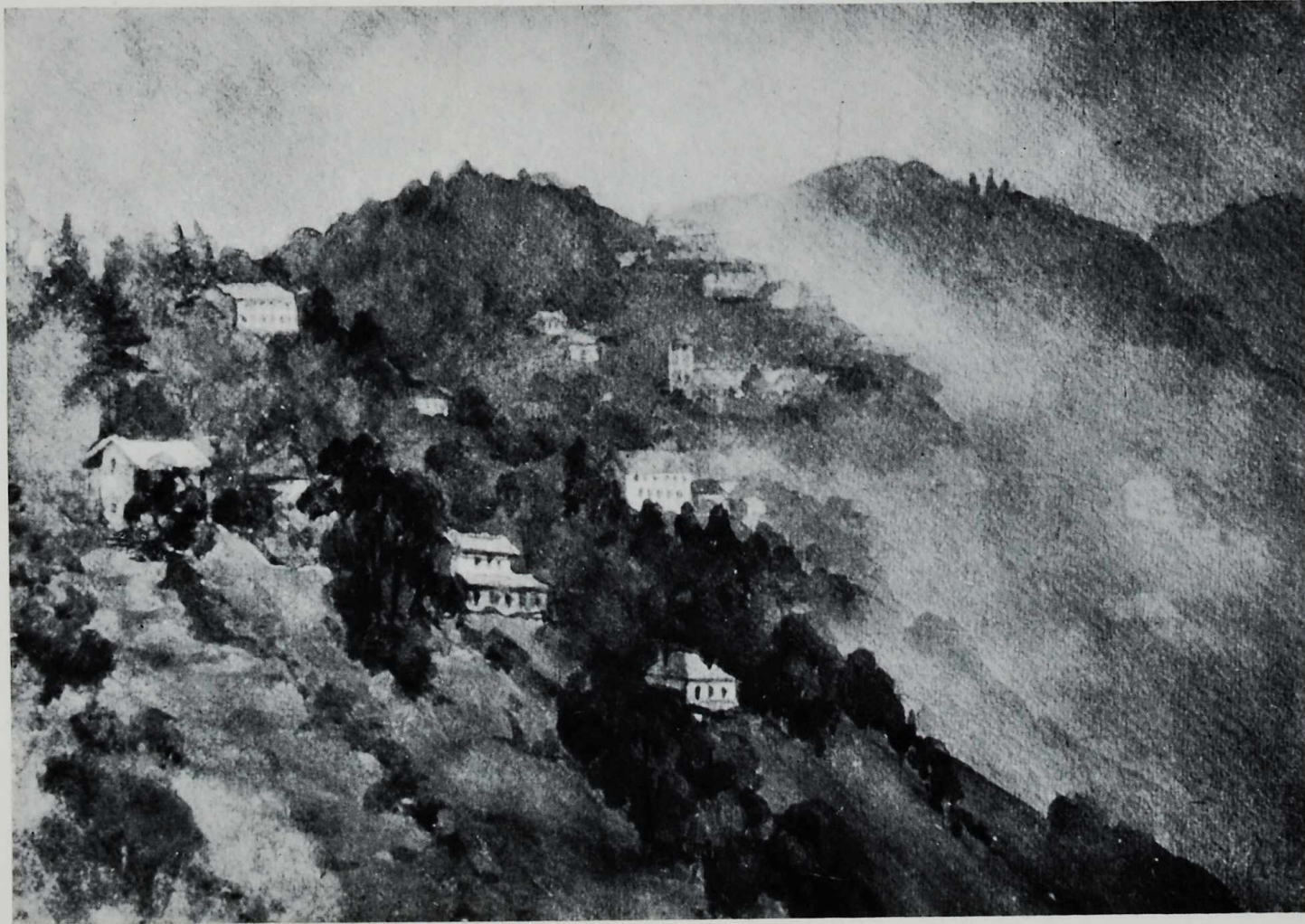
40.

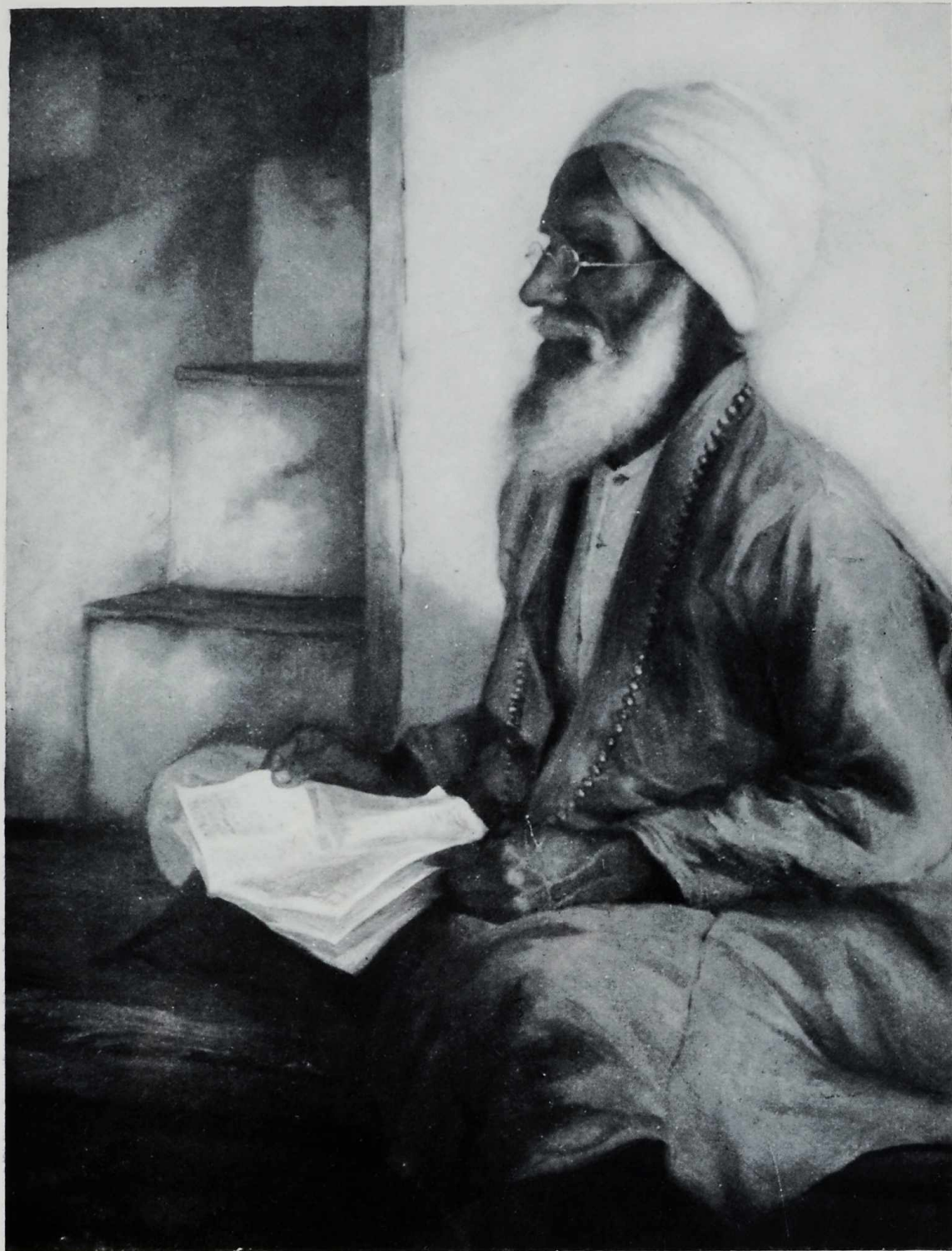
Life-size portrait of Ragunath, a Brahmin from Rae Bareilly, and the Jemadar of the Surveyor-General's Office carrying an office file. Mrs. Lang kindly had this picture photographed at Wiesbaden. See note No. 40.



41.

Life-size portrait of Chedi, our bheestie (water-carrier) at Dehra for many years. Painted out-of-doors. The garden formed a background on the left. On the right was the corner pillar of our verandah. See note No. 41.





43.

Oil picture of the Bazar Munshi (writer). Painted in the Bazar. He was sitting at the foot of the steps leading up to his room. Mrs. Templer kindly had this photographed at Edinburgh.

SIMLA, 1911.



44.

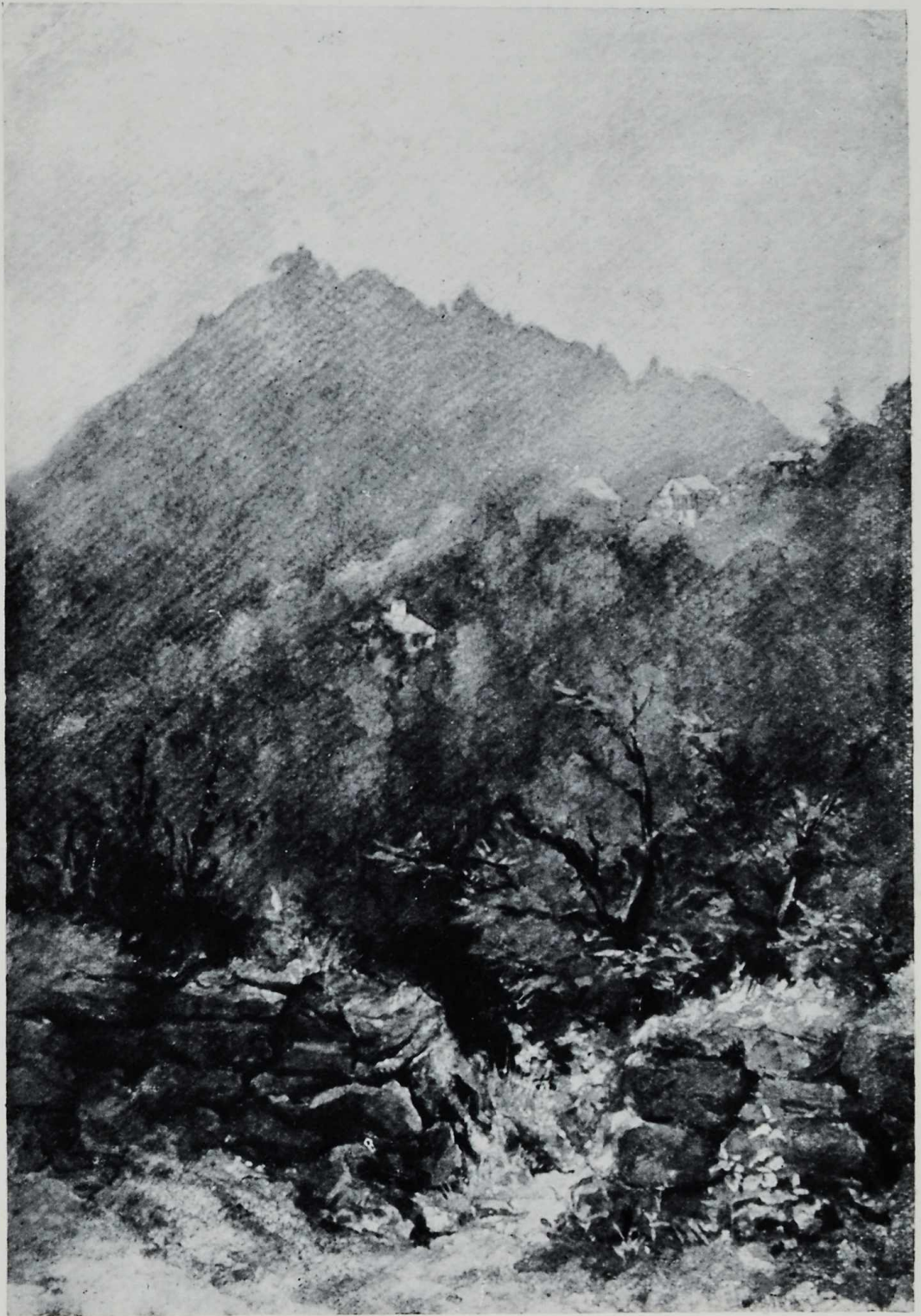
Oil painting of a Sikh priest. Awarded the Figure prize at Simla Exhibition, 1912.

SIMLA, 1912.



45.

Oil painting of another Sikh priest. The artist's last oil painting. Mrs. Norman kindly had this photographed at Inverness.



46.

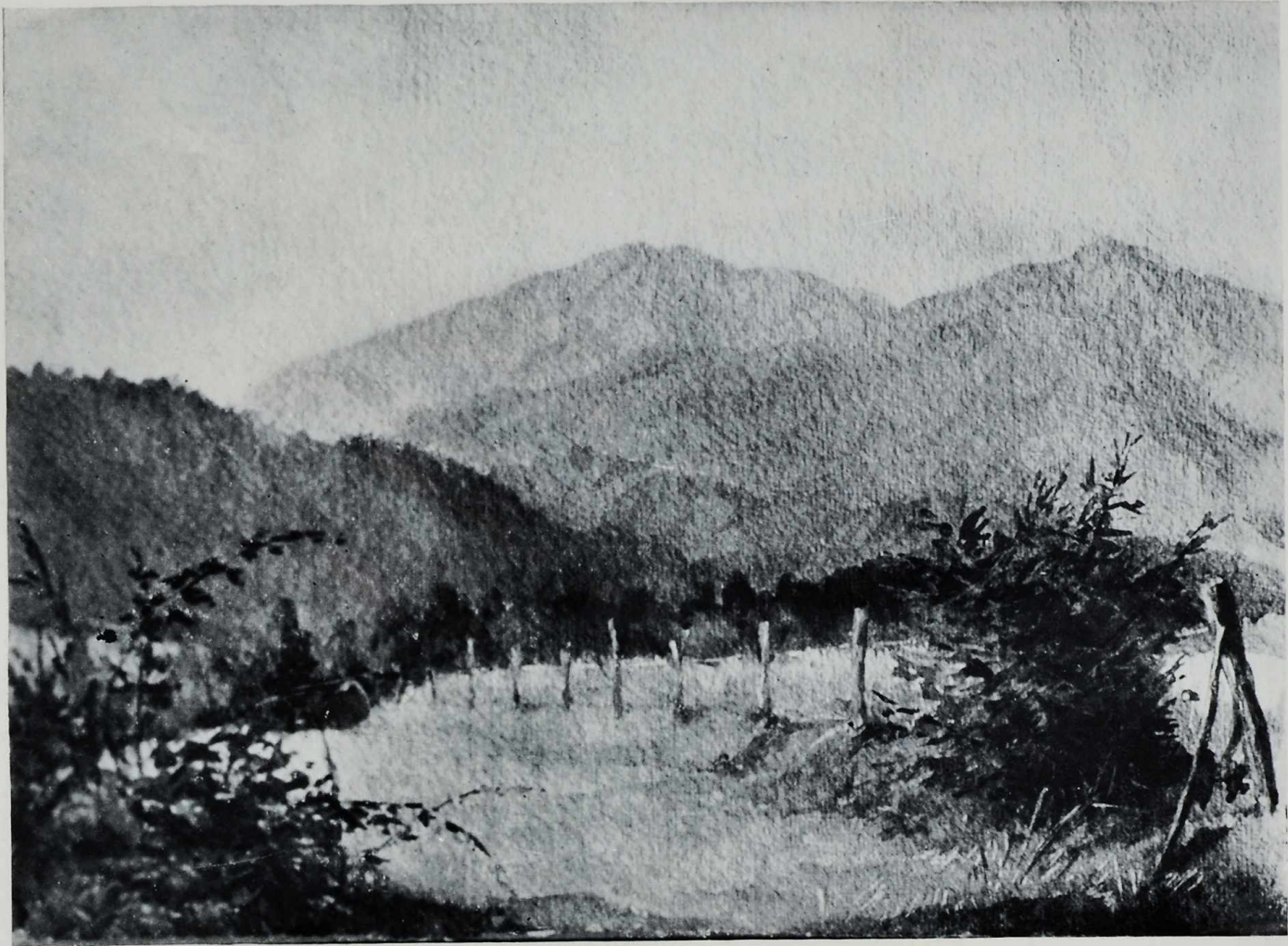
Water colour sketch of a hill-side at Simla.





48.

*Water colour landscape (14" by 10"), with
a woman's figure in the middle distance.*





50.

This water colour of our garden gate was the last occasion on which the artist used her easel. See note No. 50.

